Exploring Female Psyche through the Prism of Magic Realism in the Select Texts of Marquez, Nwapa and Kire

A Synopsis

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Introduction

Magic realism is a unique literary and artistic genre that blends elements of the magical and the real, seamlessly weaving fantastical elements into ordinary, everyday life. This genre allows for the exploration of cultural myths, collective memory and social issues in ways that defy conventional boundaries. Unlike traditional fantasy, where the supernatural exists in a separate realm, magic realism treats the extraordinary as a natural part of reality, without explanation or expression of astonishment from the characters. This genre often serves as a tool to explore complex social, political and cultural issues, offering a deeper understanding of human experience through symbolic and surreal events. Prominent in Latin American literature, with authors like Gabriel García Márquez and Isabel Allende, magic realism transcends geographical boundaries, finding resonance in works around the world. By blurring the lines between the real and the imagined, magic realism challenges perceptions of reality and encourages readers to engage with the world in a more imaginative and reflective way. It is a powerful medium for storytelling, where the mundane meets the mystical, thus offering a distinctive perspective on intricate human experiences.

The genre allows writers to explore the complexities of cultural identity, often depicting characters who suffer from a sense of dilemma while navigating between tradition and modernity. This duality reflects the tensions inherent in a rapidly changing society. Authors have also used the literary strategy of magic realists to critique social injustices, such as cast discrimination, gender inequality, and economic disparities. By presenting these issues through a fantastical lens, writers engage readers' attention by making them emotionally involved and invite them to reconsider their perceptions of reality around them.

Magic realism, a genre that blends magical elements with realistic settings, has found a distinctive expression in Indian English literature. This literary form allows authors to explore complex themes of identity, culture, and the supernatural, reflecting the rich tapestry of Indian society. Through the blending of the magical and the mundane, authors create

narratives that reflect the complexities of Indian society while inviting readers to engage with deeper truths. Salman Rushdie is often regarded as a pioneer of magic realism in Indian literature; Rushdie's *Midnight's Children* exemplifies the genre. The novel intertwines personal and historical narratives, where the protagonist, Saleem Sinai, discovers his telepathic abilities amidst the painful backdrop of India's partition. Rushdie employs magical elements to reflect on national identity and the inherent complexities of the newly decolonized India. In *The God of Small Things,* Arundhati Roy uses magic realism to explore the interplay of love, loss, and the ongoing social injustice in the setting of Kerala. The narrative weaves memories and dreams with harsh realities of lived life, revealing how personal and political histories eventually shape individual lives. The lyrical quality and magical elements serve to highlight the deep emotional undercurrents in the characters' existence. Anuja Chauhan's novels often incorporate elements of the fantastical, while engaging with themes of love, tradition versus modernity and social commentary. In his work *The Bounty*, Manan Kapoor employs magic realism to explore historical narratives and myths, thus creating a tapestry where reality and legend coexist. This blending emphasizes the fluidity of memory and the ways in which history is 'constructed'.

Feminist Writings and Magic Realism: An Intersection of Empowerment and Enchantment

Feminist literature is a response to the male-dominated literary canon, emphasizing women's voices and experiences that has been historically marginalized. Feminist literature aims at offering new perspectives on women's experiences and identities while challenging patriarchal narratives. From Virginia Woolf's "A Room of One's Own" to more contemporary works by authors like Margaret Atwood, Flora Nwapa and Chimamanda Ngozi Adichie, feminist writing often delves into themes of identity, oppression, and resistance. The intersection of feminist writings and magic realism creates a powerful medium for authors to articulate the complexities of female existence, highlight societal issues, and envision transformative realities. The authors not only critique societal norms but also aim at

empowering women by inspiring them to reclaim their narratives and agency.

The fusion of feminist perspectives with magic realism provides a rich terrain for exploration. Notable authors such as Laura Esquivel and Angela Carter have used this genre to challenge traditional gender roles and explore the fluidity of identity. In works like *Like Water for Chocolate,* Esquivel intertwines culinary magic with the struggles of women, illustrating how a mundane item like food can become a form of resistance and a means of expressing desire and autonomy. Carter's *The Bloody Chamber* employs magical elements to destabilize fairytale tropes, allowing female characters to reclaim their power and navigate their sexuality in a patriarchal setup. This intersection reveals the transformative potential of magic realism as a vehicle for feminist expression and illuminates themes of empowerment and resistance. Characters may harness magical abilities as metaphors for agency, challenging societal constraints and asserting their identities.

The blending of the magical with the everyday allows women to transcend their circumstances and envision alternative realities. For example, Toni Morrison uses magical realism to highlight the legacy of trauma while simultaneously celebrating resilience. Morrison's *Song of Solomon* interweaves elements of folklore and spirituality, grounding the narrative in African American history while allowing characters to navigate their cultural identity through a lens of magic. Authors use the fantastical to explore the lived realities of women and create narratives that challenge the status quo and envision new possibilities. This genre not only enriches feminist discourse but also encourages readers to reconsider the boundaries of reality and the potential for transformation. As feminist magic realism continues to evolve, it has become a vital force in literature, inspiring future generations to imagine worlds where women's voices are not only heard but celebrated. As the complex interplay between fantasy and reality in this genre provides an ideal setting for exploring the female psyche, particularly in situations when women's voices have been silenced or ignored, the proposed research thesis is an attempt to examine and appreciate the usage of the literary

strategy of magic realism in order to understand and explore the nuances of female psyche in the selected works of Easterine Kire, Flora Nwapa, and Gabriel Garcia Marquez while making a comparative analysis of their selected literary productions. The selected writers, belonging to three diverse cultural contexts, have fully exploited the prismatic potential of magic realism in their narratives to tackle the complexities of female identity, autonomy, and societal expectations in an impressive manner.

Gabriel Garcia Marquez, a master of magic realism, often centers his narratives on the interplay between the personal and the universal. In his seminal work, *One Hundred Years of Solitude*, Marquez crafts a multi-generational saga of the Buendía family, in which female characters occupy pivotal positions. Through these characters, Marquez explores themes such as love, solitude, desire, and repression. Magic realism allows these women to transcend their societal constraints, revealing the rich and often contradictory facets of their thought processes.

Flora Nwapa, often regarded as the mother of modern African literature, brings a distinct voice to magic realism in her works like *Efuru* and *The Lake Goddesss.* Her work is deeply rooted in African traditions, particularly the Igbo culture of Nigeria. Nwapa's narratives frequently explore the misrelated to gender, power, and the societal roles of women. Through magic realism, she addresses the tensions between tradition and modernity, revealing the inner lives of women who navigate these dualities. Nwapa's use of magic realism serves as a critique of the patriarchal structures that seek to confine women within rigid roles. By intertwining the magical with the real, she gives her female characters a space to explore their desires, fears, and strengths in ways that transcend the limitations imposed by society. Through Efuru's relationship with the supernatural, Nwapa illustrates the fluidity and depth of the female psyche, suggesting that women possess an innate power that cannot be easily subdued.

Easterine Kire, a prominent voice from Northeast India, incorporates magic realism to convey the unique cultural and historical experiences of her people, particularly women.

Kire's narratives such as *When The River Sleeps* and *Spirit Nights* are deeply embedded in the folklore, myths, and spiritual beliefs of the Naga community. By using magic realism, she creates a literary space where the mystical elements of her culture intersect with the lived experiences of her characters. Kire's use of magic realism underscores the strength and resilience of women in the face of societal and cultural marginalization. Her female characters, often marginalized in their communities, find power and agency through their connection with the mystical realm. This connection offers them a form of self-expression and autonomy that is not readily available in their everyday lives. By presenting their stories through the lens of magic realism, Kire reveals the layers of consciousness, belief, and experience that shape the female psyche, emphasizing its complexity and depth.

In the works of Márquez, Nwapa, and Kire, magic realism serves as more than a stylistic choice; it is a narrative strategy that allows for a richer exploration into the depths of female psyche. The inherent fluidity of the genre enables these authors to delve into the inner lives of their female characters, offering insights into their emotions, wishes, struggles and resilience. Through the interplay of the real and the magical, these narratives reveal how women navigate their identities within the confines of cultural, social, and historical forces. Magic realism also provides a means to challenge conventional narratives about women. It allows female characters to embody contradictions-strength and vulnerability, tradition and rebellion, reality and fantasy- without the need for resolution. This refusal to simplify the female experiences in onlyphysically perceived terms mirrors the complexity as well as peculiarity of her psyche, which is shaped by a myriad of influences, often contradictory in nature and fluid in tenor. The selected authors have effectively used magic realism for its prismatic possibilities of interpretations to understand and appreciate the complexities of being a woman undergoing through the dilemmaof the socio-cultural patriarchal expectations and individual desires.

Exploring the female psyche through the prism of magic realism in the works of Marquez, Nwapa, and Kire reveals the genre's potential to illuminate the nuanced and often

hidden aspects of women's lives. By blending the magical with the real, these authors create narratives that resonate with the complexities of female identity, offering a more holistic understanding of the human experience. Magic realist's strategy serves as a medium with which the depths of the female psyche are investigated and celebrated, affirming the multifaceted nature of womanhood across diverse cultures and contexts. Through their story telling, Marquez, Nwapa, and Kire invite readers to witness the intricate dance between the tangible and the intangible, the real and the fantastical- that defines the lives of their female characters.

Literature Review

The study of magic realism as a narrative device to explore the female psyche has gained prominence in literary circles. Gabriel García Márquez, Flora Nwapa, and Easterine Kire, though writing from vastly different cultural and historical contexts, employ magic realism to critique societal norms, particularly regarding the treatment of women. By bringing together Márquez, Nwapa, and Kire, this thesis will contribute to both gender studies and literary scholarship by illuminating the shared narrative strategies and thematic concerns that traverse cultural boundaries. In doing so, it seeks to establish magic realism as a unifying yet diverse lens for understanding the female psyche across distinct literary traditions in all their works comparatively. While critics have extensively analyzed the individual contributions of García Márquez, Flora Nwapa, and Easterine Kire to gender studies and magic realism, a comparative study remains absent.

This review synthesizes existing scholarship to establish the groundwork for such a comparative exploration. This research titled "*Exploring Female Psyche through the Prism of Magic Realism in the Select Texts of Marquez, Nwapa and Kire"* is focused on drawing a comparison between the works of these authors based on magic realism which often serves as a lens to critique the socio-historical treatment of women, reflecting both oppression and resilience. The objective of this research is to scrutinize the textual fidelity of the above-mentioned point of

view towards how treatment of women is shown through magic realism. Márquez's Latin America, with its entrenched machismo culture, Nwapa's Nigeria, navigating colonial and postcolonial patriarchy, and Kire's Northeast India, shaped by tribal and Christian influences, provide distinct yet comparable backdrops for exploring female identities. Existing literature underscores how these authors embed societal critiques within their narratives, though these critiques remain underexplored in a cross- cultural framework. All three of them have woven magic realism in a very subtle manner to show how the female characters of their work express their personal experiences and problems through the use of supernatural elements and their people's believe on the supernatural which seems to be more believable to them than the woman telling them about their own problems directly.

Gabriel García Márquez's works, notably *One Hundred Years of Solitude* and *Chronicle of a Death Foretold***,** have been analyzed for their portrayal of complex female characters. Critics such as Gerald Martin in his biography of Marquez, *Gabriel García Márquez: A Life* highlight how Márquez uses magical realism to intertwine female agency with cultural mythologies. Although Carpentier coined the term "lo real maravilloso" (the marvelous real) to describe Latin American literature, his ideas have been influential in understanding Márquez's magic realism.Carpentier highlights the blending of myth, history, and reality in Latin American narratives, an approach Márquez exemplifies in works like *One Hundred Years of Solitude* in his essay *The Baroque and the Marvelous Real*. Elaine K. Ginsberg, in her essay *Ghosts, Metaphor, and History in Toni Morrison's 'Beloved' and Gabriel Garcia Marquez's 'One Hundred Years of Solitude,* reading of *One Hundred Years of Solitude*, explores the symbolic role of women in the novel. She argues that García Márquez uses female characters to critique the patriarchy and colonialism that permeates Latin American societies. Amaryll Beatrice Chanady in her essay *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy* explores the theoretical underpinnings of magic realism and contrasts it with the fantastic. She discusses how Márquez's work seamlessly integrates magical elements into reality, creating a unified narrative that reflects Latin American culture and history. García Márquez uses magical realism as a tool to critique gendered power structures. While some argue

that his female characters transcend societal norms, others critique their confinement to traditional roles within patriarchal structures. However, these studies often remain rooted in Latin American contexts without considering broader parallels.

Flora Nwapa, often hailed as the mother of modern African literature, incorporates magic realism in novels like *Efuru* and "depict the struggles and spiritual agency of African women. Brenda Cooper's *Magical Realism in West African Fiction: Seeing with a Third Eye* examines theuse of magical realism in West African literature, including Nwapa's works, situating them within postcolonial contexts where traditional beliefs intersect with contemporary realities A leading African feminist scholar, Ogunyemi in her book *Africa WoMan Palava: The Nigerian Novel by Women*, considers *Efuru* a feminist text that examines the limitations imposed on women in patriarchal Igbo society. Eustace Palmer observes that Emecheta uses magical realism to deepen the *Efuru's* symbolic layers. The figure of Uhamiri, the river goddess, acts as both a liberating and confining force in Efuru's life. Palmer interprets this as a commentary on the duality of tradition and modernity in African societies. Her narratives challenge Western feminist frameworks by rooting female empowerment in indigenous traditions.

Similarly, Easterine Kire's works, including *When the River Sleeps*, employ magical realism to reflect on Naga women's spiritual and cultural identities. Kire's magic realism is not an imitation of Latin American styles but is instead firmly anchored in Naga cosmology, her ability to bring alive a landscape imbued with spiritual significance, making it a character in its own right. Sonali Dudihalli and Prof. (Dr.)Pramod Kumar in their article, *Magic Realism Mirror: The Unconscious Self Estimation in the Select Novels of Easterine Kire* examines elements of magic realism in Kire's novels, emphasizing the relationship between these elements and the unconscious self, utilizing psychoanalytic theories to analyze *When the River Sleeps*. Dr. Tialila in her work, *Reading Magical Realism in Easterine Kire's* novel *When the River Sleeps* delves into Kire's use of magical realism to depict Naga myths, culture, and the coexistence of the spiritual and physical worlds, highlighting how these elements reflect the beliefs and traditions of

the Naga people. Easterine Kire's novels stand out for their fusion of mysticism with deeply gendered narratives. In her exploration of Naga folklore, Kire reclaims indigenous mythologies to give voice to marginalized women. Scholars have noted how her characters embody a unique spiritual agency that defies patriarchal norms. Despite this, Kire's contributions remain largely overlooked in discussions of magic realism, particularly in comparative studies.

Critics such as Ernest Emenyonu (for Nwapa) in his *Flora Nwapa: A Pioneer African Female Voice is Silenced!* and Tilottoma Misra (for Kire) in her *The Oxford Anthology of Writings from North-East India: Fiction* have emphasized their contributions to gender studies, yet their works are rarely analyzed in conjunction with Márquez's. A thematic synthesis of these authors' works reveals shared concerns: the intersection of female agency with societal constraints, the use of magical realism as a subversive tool, and the reclamation of cultural myths to redefine gender roles.

Research Gap

Existing scholarship fails to bridge the cultural and thematic commonalities across Márquez, Nwapa, and Kire. This research gap underscores the need for a comparative analysis to explore how magic realism functions as a universal yet culturally specific mode of understanding the female psyche. The proposed research is an attempt to explore a fresh point of view towards understanding the female psyche in the magic realist literature with reference to the selected novels, namely *One Hundred Years of Solitude* and *Chronicle of a Death Foretold* by G.G. Marquez, *The Lake Goddess* and *Efuru* by Flora Nwapa and *When the River Sleeps* and *Spirit Nights* by Easterine Kire. The choice of the texts has been made with the primary consideration of the intrinsic similarity in positions and perspectives with the required variations to reach at any conclusion on the efficacy of magic realists' literary techniques to navigate the inner recesses of womanhood.

Statement of the Problem

Understanding the female psyche and giving expression to the working of the female

mind with its endless dimensions and possibilities has been a challenging subject for the imaginative writers specially after the revelations put forward by the psychological theories. This thesis aims at highlighting the issue that the immediate context of modern woman's potential, cultural influences, situational response patterns and individual aspirations expressed within the temporal boundaries is not enough to fully appreciate their intriguing womanhood and we need a new point of view to understand the problems and turmoil women go through within the society and within themselves.

Hypothesis

The focus of the proposed research work is that the strategic tools of the genre of magic realism artistically and powerfully give expression to intriguing universal facts of womanhood with the help of its prismatic possibilities of interpretations beyond the sensory limitations and immediate boundaries. The commonplace and the exceptional coexist in works of magic realist literature without any trace of strangeness or abnormality. The blurred lines between the real and the fantastical, enables authors to investigate alternate realities, such as an exploration into the intricate female psyche with added effectiveness, and bring into question the prevailing societal myths about women's life. A detailed analysis of the selected literary texts written by novelists of diverse cultural background, and major female character portrayals in ancient Indian epics illustrate the proposition.

Research Methodology

The proposed research would employ primary tools of critical appreciation of literary texts which include detailed analysis of narrative content and style. The study would rely on qualitative methodology including use of comparative method of study. The study would also make use of ethnographic research to deal with the selected authors' treatment of specific cultural elements to bring out the nuances of female psyche situated in a particular context and the ultimate universality of the essence of female existence. The research shall follow a theoretical framework which would include the psychological theories and socio-cultural

concept of feminism as well.

Though the proposed research shall be limited to the close reading and textual analysis of the selected texts, a historical survey of magic realist literature shall be attempted to place the analysis of the research topic in proper perspective.

Significance and Relevance to the Present Day Problem and Need of the Society

The world suffers from the problem of inequality between men and women. Above this, we have another issue of women not being heard or understood. The current situation makes it seem like there is growing recognition towards women and their suffering and yet, every other day, I listen to almost the same issues that I am used to having and experiencing through years. Women are used to being the least understood being of the world. Through our thesis, I am trying to highlight the fact that women suppress their trauma and when they are unheard which forces them to create an alternate reality which is not believable, full of supernatural elements, which eventually becomes a way to release their trauma. My research might influence people to value the respect for women.

Contribution to the Existing Knowledge And Future Works

A scholarly thesis must be focused on how it can contribute to existing and future research work and try to help people who are trying to revise or revisit the same topic in one way or other. Even after my research, there is still a lot of scope for more research which will add on to the existing knowledge. This research will open opportunities to study the existence of magic realism in different literary cultures like Japanese, Chinese etc which were unexplored before despite being rich in elements of magic realism. Literature is a never ending plethora ofnew and creative ideas and my research would give a new way to explore them.

Plan of the Work

In order to make a systematic study on the proposed topic, the thesis might be divided into several chapters as follows:

Chapter 1: Introduction

Chapter 2: Literature Review

Chapter 3: Elements of Magic Realism in World Literature

Chapter 4: Psychology of Women: Issues and Theories

Chapter 5: G.G. Marquez: Latin American Perspective

Chapter 6: Flora Nwapa: Indigenous African Context

Chapter 7: Easterine Kire: Indian Naga Mythical Backdrop

Chapter 8: Conclusion

Chapter 1: Introduction

The chapter shall begin with a detailed explanation of the research topic which will include a detailed discussion on the concept of magic realism and the relevance of its application to explore into the complexities of female psyche which often defies the simplistic realistic approach of literary productions. . It demonstrates how magic realism, a genre that blends the real and the fantastical, is a potent instrument for portraying women's inner lives, challenges, and resiliency in many cultural situations. The chapter presents Gabriel García Márquez, Flora Nwapa, and Easterine Kire as important writers whose writings use myth, folklore, and supernatural components to provide light on female consciousness. It also describes the theoretical framework for examining identity, agency, and socio-cultural limits, which draws from psychology theories and feminist literary criticism. The research is highlighted as the chapter comes to a close. It also describes the theoretical framework for examining identity, agency, and socio-cultural limits, which draws from psychology theories and feminist literary criticism. The study value of magic realism is highlighted in the chapter's conclusion.

Chapter 2: Literature Review

A detailed literature review shall be undertaken as a pre requisite to make the research work relevant and work towards filling the research gap on the selected authors and their

writings on the related topics. The chapter shall also define the scope and limitations of the proposed research work.

Chapter 3: Elements of Magic Realism in World Literature: An Overview

This chapter is proposed to be an overview of the presence of magic realist's tools in literary productions across the geopolitical and cultural boundaries written by prominent authors. This chapter would focus more on strategic implementation of magic realism in different genres from religious epics of diverse cultures such as India, Chinese, Greek, Norse and others to science fictions. The focus would be to trace the evolution and popularity of the genre for the expression of subject matters that defy the limitations of tangible existence and must cross the boundaries of realistic time, space and action. The path of critical recognition of magic realism as genre to treat modern issues shall be also dealt with in the chapter.

Chapter 4: Psychology of Women: Issues and Theories

As the major focus of this chapter is the imaginative and efficient exploration of the female psyche, various psychological theories shall be taken up for detailed study. Different phases of psychology shall be dealt with starting from Freudian theory which focuses mainly on individual mindset specifically male mindset to Judith Wright's psychological point of view for women. Latest psychological theories propounded by different modern psychologists shall also be taken up for further analysis of the subject matter. The research on the thought processes and response pattern of women characters shall be further aided with the placement of individuals against diverse cultural phenomena and communal backgrounds mixed with colonization and post-colonial effects on women. The focus of the chapter shall be to give a theoretical basis to the hypothesis that the complex multi-faceted personality of women are the result of the complicated situations and circumstances which form the background of their and often traumatic experiences. The research shall also include discussion on several literary theories such as feminism, postmodernism and post-colonialism to establish the efficacy of the adoption of literary strategy of magic realism for the

presentation of complex female characters.

Chapter 5: G.G. Marquez: Latin American Perspective

This chapter highlights how Gabriel García Márquez uses magic realism to explore feminist themes, portraying women as complex and powerful figures in his works *One Hundred Years of Solitude* and *Chronicle of a Death Foretold.* Through magic realism, Márquez critiques traditional gender roles, emphasizing women's vital roles in shaping history and family, and thus offering a nuanced, multifaceted view of the female experience in Latin American society. Its mentioned later in the chapter that while Gabriel García Márquez's works are not feminist manifestos, they offer a deep and nuanced portrayal of women within Latin American society.

It's discussed how The use of magical realism in García Márquez's writing allows for a blending of the ordinary with the extraordinary, creating spaces where women can exercise supernatural forms of power. This element of his writing symbolizes the latent power women have despite the limiting social structures around them. Magical realism provides a narrative tool that allows García Márquez to explore alternative realities where women's strength, wisdom, and influence are fore grounded.

Chapter 6: Flora Nwapa: Indigenous African Context

This chapter discusses Flora Nwapa, as a pioneer of African literature and how she employs magic realism to explore feminist themes in her works like *Efuru* and *Idu*. The main focus is how she portrays women who defy traditional gender roles and assert their independence, through the protagonist's mystical connection with the water goddess, Nwapa intertwines African spirituality with the struggles of womanhood, emphasizing themes of autonomy and self- discovery highlighting this blend of the supernatural with everyday life challenges societal norms and highlights the depth and resilience of the female psyche, offering a nuanced critique of the limitations imposed on women within patriarchal structures. Her contribution to both Black Feminism and African Feminism has brought the

experiences, challenges, and strength of African women to the forefront of her story telling and how her narrative strategy of magic realism is most suitably employed to bring outthe worthiness of these female characters of Nwapa.

Chapter 7: Easterine Kire: Indian Naga Mythical Backdrop

This chapter is about the North-Eastern writer, Easterine Kire and how she often portrays female characters who navigate these challenges with strength and resilience. She highlights the richness of their inner lives and the complexities of their roles within the community by infusing their stories with magical realism. These characters embody the struggle for empowerment in a patriarchal society, resonating with broader feminist themes in literature. Her integration of magic realism in to her narratives creates a rich and layered exploration of Naga culture, identity, and resilience. Kire's work stands as a testament to the power of literature to illuminate cultural heritage and address pressing social issues, making her an essential voice in contemporary Indian literature. She employs magic realism to explore feminist themes in her works, focusing on the complexities of female identity within Naga culture. Her narratives often blend the supernatural with everyday life, portraying women as keepers of cultural wisdom and spiritual knowledge. It will also discuss Kire's female characters and how they navigate a world where traditional beliefs and contemporary challenges coexist. Through magical elements like mystical encounters and spiritual journeys, Kire's works like *When the River Sleeps* and *Spirit Nights* emphasizes the strength, resilience, and agency of women, highlighting their vital role in preserving cultural heritage and there are discussions about all her major blends of elements of magic realism in this chapter.

Chapter 8: Conclusion

In the conclusion of the thesis, I would discuss how these three authors have dealt with the concept of feminism while using magic realism as a prism to show the intricacies of female thought process and their sufferings. All three of the authors are from three different backgrounds representing Latin-American Feminism, Black Feminism and Indian Feminism in tribal and urban settings which presents us with a good plethora of comparisons to make,

The conclusion would be about proving the hypothesis and establishing a common point between these three authors and how they deal with female characters in their works.

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